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ENGLISH FOR RELUCTANT LEARNERS, GRADES 7-9, ENGLISH IN EVERY CLASSROOM.

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A PROGRAM DESIGNED TO BETTER MOTIVATE AVERAGE STUDENTS IN READING AND WRITING WAS ADDED TO THE CURRICULUM OF A JUNIOR HIGH SCHOOL. BASED ON SATURATION AND DIFFUSION OF MATERIALS, THE PROGRAM UTILIZED SUCH MATERIALS AS JOURNALS, NEWSPAPERS, MAGAZINES, AND THEME WRITING IN ACADEMIC CLASSROOMS OTHER THAN ENGLISH. THE OUTCOME WAS GREATER MOTIVATION ON THE PART OF THE STUDENT PARTICIPANTS, AND SEVERAL IMPLICATIONS WERE APPARENT. CONCLUSIONS WERE THAT THE APPROACH TO LITERATURE BE SOCIAL RATHER THAN LITERARY, THAT ENGLISH TEACHERS HAVE WIDER LATITUDE IN THE SELECTION AND CREATION OF MATERIALS, AND THAT LANGUAGE SKILLS BE TAUGHT THROUGH ORGANIC RATHER THAN MECHANICAL MEANS. (GD)

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FINAL REPORT
Cooperative Research Project
Contract No. OE-6-10-313

English for Reluctant Learners, Grades 7-9

English in Every Classroom

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U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
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October 1966

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ENGLISH FOR RELUCTANT LEARNERS, GRADES 7-9

ENGLISH IN EVERY CLASSROOM

(Period covered by report: 1 January 1966, to 30 September 1966)

Cooperative Research Project
Contract No. OE-6-10-313

Daniel N. Fader

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INTRODUCTION

The program called English In Every Classroom is particularly concerned with the student whom educators have identified as "general," meaning that schools and school systems seldom have specific programs to satisfy his educational needs. Such a student's literacy is often marginal, and he is customarily credited by his teachers with having a "practical" mind: that is, he needs to perceive and be able to judge the immediate relationship between cause and effect before he can be successfully motivated. His questions about literature are often put in terms of "What does it mean to me?" which is only a more personal version of his questioning answer "Why should I?" to the demands of reading and writing. This program was designed to assist the faculty of the Garnet-Patterson Junior High School in Washington, D. C., in their effort to motivate such students to read and write.

English In Every Classroom attempts to provide the general student with motivation for reading and writing even as it provides him with appropriate materials upon which to practice and with which to reinforce his literacy. Its potential significance to education lies in its systematic expansion of what good English teachers have tried to do or wanted to do in schools and classrooms everywhere: convince their colleagues in all subjects that English must be taught by each teacher in every classroom and provide materials for teaching literacy which invite the general student to learn. All aspects of the curriculum proceed upon the assumption that the chief problem in teaching literacy is not the problem of intellect but the problem of motivation. The program further assumes that in the teaching of literacy, as in the teaching of all other skills, the student's desire to learn makes learning probable.

THE PROGRAM

English In every Classroom describes an approach to learning which is based upon the dual concepts of SATURATION and DIFFUSION. The first of these key concepts, SATURATION, considers the influence of the child's total school environment upon any attempt to give him functional literacy. It proposes to so surround the student with newspapers, magazines, and paperbound books that he comes to perceive them as pleasurable means to necessary ends. The advantages inherent in selecting such materials for classroom use are very great. First, and most important, all newspapers, most magazines, and the great majority of paperbound books are written in the knowledge that commercial disaster is the reward for creating paragraphs that people should read. With the choice a clear one between market success and business failure, publishers, editors, and writers have made their own survival dependent upon discovering what people will read. This program advances the radical notion that students are people and should be treated accordingly when being induced to learn how to read.

A second and perhaps equally important advantage in the selection of such materials to saturate the student's school environment is their relationship to the world outside of the school building. No one believes that we are training children from any social level to be performers in school; every one believes that students come to the schools to learn skills they will need when they leave school, no matter what the level at which they leave. And yet, instead of importing materials from that world for the teaching of the literacy that world requires, we ignore such materials as unworthy of the better world we teachers are dedicated to creating. This program yields to none in its desire to help make a better world. It is equally strong, however, in its desire to educate students to deal with the world as it is. No literature better represents that world than the various periodicals and softbound books which supply the basic materials for the SATURATION program.

SATURATION applies in principle not only to the selection and distribution of periodicals and soft-bound texts throughout the curriculum, but to the explosion of writing in the student's school environment. This explosion is based upon the practice of DIFFUSION, the second of the two key concepts in the design of English In Every Classroom and the concept from which the scheme primarily takes its name. Whereas SATURATION refers to the materials used in every classroom to induce the child to enter the doorway of functional literacy, DIFFUSION refers to the responsibility of every teacher in every classroom to make the house of literacy attractive. In discharging this responsibility, every teacher becomes an intermediary between the student and functional literacy. In order that the student may come to view writing as a means to all ends, all ends which he pursues in a scholastic context must insist upon writing as the means through which they can be approached. In short, every teacher becomes a teacher of

English and English is taught in every classroom.

Within the context of this program, the teaching of English becomes the primary responsibility of the English teacher and secondary responsibility of every other teacher with whom students have regular classroom contact. This division of responsibility, with its resultant diffusion of reading and writing through-out the entire curriculum, is intended to communicate to the student the sense that reading and writing can be as natural to his existence as walking and talking. His previous experience has assured him that only English teachers demand constant proof of his literacy: He can hardly have avoided learning the lesson that reading and writing are special functions reserved for special occasions, in this case the English class, and that they have no unavoidable relationship to the rest of his world. It was to the purpose of dispelling this damaging illusion that the practice of shared responsibility was followed at the Garnet-Patterson School.

Implementation of shared responsibility for the student's training in English proved not only relatively easy in the Junior High School, but also unexpectedly pleasant for the teachers involved. When I first met with the full faculty of the Garnet-Patterson School for a three day training seminar in September of 1965, I was aware of how cold a welcome my program might receive. For the program proposes an approach to the teaching of literacy which challenges two of the most ancient misconceptions of the profession. These are the myths, customarily paired for strength, of the teacher as individualist and the classroom as castle. Together they have done more harm to the profession of teaching than any other combination of ideas or events. The myth of the teacher as individualist serves for example; because of that myth, meaningful cooperation amongst teachers is essentially non-existent. Each teacher is so concerned to perpetuate the values and conditions of his own preparation that he effectively isolates himself from his peers. Teachers have <u>no</u> peer group in the functional sense of that term. They do not profit from each other because they are the true inheritors of the modern theory of compartmentalized education, a theory which declares each man sufficient unto itself. General practitioners are as little respected and as meagerly rewarded in teaching as they are in medicine.

Inevitably corollary to the idea of teacher as individualist is the theory of classroom as castle. Whereas in the home a man has the freedom <u>to</u> order his life and raise his family, in the classroom this tradition has been interpreted as freedom <u>from</u>. Rather than exercising freedom <u>to</u> experiment and freedom <u>to</u> criticize (both self and colleagues), teachers distinguish themselves by the process of in-gathering which frees them <u>from</u> self-and-peer criticism to a degree foreign to any other profession. Teachers now suffer most from their inability to hear each other.

The program I proposed to the school faculty asked them to hear and to help each other. Within this program, each English teacher at Garnet-Patterson became the leader and servant of a team of teachers and every teacher of

an academic subject became a team member. Teams were formed as much as possible by grouping an English teacher with the other instructors of the teacher's pupils. Where because of varied curriculum (foreign language instruction, for example) such grouping was not completely feasible, teachers of subjects other than English were assigned to the team which instructs the majority of their students. Teams now meet weekly in the Garnet-Patterson School; these weekly meetings at first have been supplemented by and eventually will be replaced by the personal interaction of the English teacher with individual members of his team. In order that each English teacher might have sufficient time to devote to coordination of team effort, he was assigned one class less than the school's normal teaching load. In addition, the English Department chairman was relieved of a second class in order to coordinate team teaching efforts and materials distribution throughout the school.

Team teaching is an old phrase which this plan invests with new meaning. In return for lightened classroom responsibility during the past year, each English teacher acted as a resource person and a guide for his colleagues in the diffusion of English throughout every classroom in the school. He assisted each member of his team to set up a writing schedule which produces at least one piece of writing every other day in all subjects other than English. Writing in mathematics class about processes of arithmetic or practical applications of algebra; writing in family living classes about interpersonal relations; writing in science classes about the physical nature of his environment—all these occasions serve not only to make the student master of a significant portion of his verbal world, but also to reinforce his special knowledge of that particular subject. Since in this view the frequency of written exercises is far more important than their length, they vary from a few sentences to an occasional page. They are not always read, and their grammar and rhetoric is not corrected by the subject instructor unless he strongly desires to do so.

The unusual practice of requiring students to write some papers that no instructor will read is based upon the desire to get students to write before getting them to write correctly. The real innovation in this approach to teaching English is that it depends far less upon the teacher and far more upon the student than do more traditional methods of teaching writing. Instead of a few papers covered with his own corrections, the teacher has many papers at least partially covered with students' prose. Of the five sets of papers received in every two week period by instructors in subjects other than English, one set per week is read and commented upon for content by the class instructor, one set every two weeks is passed on by him to the students' English teacher who corrects grammar and rhetoric, and one set each week is filed unread in the students' folders. This treatment of one set of papers each week in every classroom recognizes and encourages the idea that the practice of writing may be distinguished from its performance.

The idea of unread papers has long been rejected in American education on the basis of the myth that "children must have some tangible evidence that their efforts are appreciated or they won't work." The unsurprising fact is

that a child can be taught to practice writing, both in the classroom (brief papers) and outside of it (the journal), just as he can be taught to practice a musical instrument or an individual sport. Just as in music and sports, the key to practice in writing is expectation: Our experience at the Garnet-Patterson School has been that even the worst students take some pleasure in the idea of uncorrected writing when they have been conditioned to expect and value their freedom to practice.

I would like to emphasize here that this approach to the teaching of English does not attempt to make English teachers of instructors trained in other specialties. This program is built upon the expectation that no teacher other than the English teacher will correct the grammar and rhetoric of student papers but that all teachers will make simple corrections where the necessity of such corrections may be apparent to them. Since this procedure is dependent upon the good will of the subject instructors who help to effect it, they have not been made to feel uneasy about their own mastery of the language. Much effort has been expended to make them clearly understand that they may regard their role, if they wish, as that of a passive intermediary between the students on the one hand and functional literacy on the other.

The speed and thoroughness with which the teams formed and began their work at the school have been attributed to a surprisingly narrow range of causes by the teachers and supervisors involved. Foremost amongst these causes was the faculty-wide realization of growing failure and lessening hope in conveying the tools and pleasures of literacy to the children who attend the school. Very few teachers in this junior high school faculty of fifty were inclined to defend the methods or accept the results of the school's previous programs for literacy. Long before this new program was proposed to and accepted by the faculty, the great majority of teachers in the Garnet-Patterson School had realized that a child who can't or won't read or write or listen well cannot be educated in any subject in the school curriculum. Because he is essentially unreachable in every teacher's classroom, and because teachers in every classroom recognize his language deficiencies as a great part of his problem and theirs, the majority of teachers stood ready to aid the English teacher in giving the child language to deal with his world.

THE JOURNAL

Of all the varied inducements to writing offered within the scope of English In Every Classroom, none was more successful at Garnet-Patterson than the journal. Far from originating in this program, the journal has been used in other schools before. English teachers and teachers of other subjects have occasionally turned to it as a support for more formal writing assignments. I have seen journals in public schools used for continuing book reports in English classes, for observations upon municipal government in civics classes, and as diaries in social studies classes. Taking their own inclinations and their students' pleasure as a guide, the faculty at the junior high school used the journal with a breadth and freedom not found in other schools.

In addition to the paperbound dictionary he was given to keep, each student also received from his English teacher a spiral notebook to begin the school year. This was identified as his journal, and the student was told that quantity of production would be the only criterion upon which his writing would be judged. This journal, the student was told, has only one reason for existence: to provide you with a field upon which you can practice your writing. You will be required to write not less than two pages each week and you will be asked each Thursday to turn in your journal to your English teacher, who will return it on Friday. Your teacher will read your journal only if you invite him to read it. Under no circumstances, however, will your journal be corrected. It will be assessed for quantity and for nothing else.

This quantitative view of writing had as a necessary corollary the permissive handling of journal entries by the teacher. Whether written inside or outside of class, whether legible or barely intelligible, whether a sentence, a paragraph, or a page—each entry was regarded as another building block in the structure of the student's functional literacy. The teachers who came to regard the journal in this way were equally satisfied with original prose and prose copied from a newspaper, a magazine, or a book. Both teachers and students were more than satisfied with work evaluated by no one. Close-coupled with this permissiveness in the nature of the entry was the unvarying weekly check on the amount of production.

Some teachers found that varying the pace of the journal's use by varying its place was an especially successful teaching stratagem with their students. One teacher alternated weekly periods of using the journal in the classroom for brief writing assignments with equal periods of having her students write outside of class. She observed that she got a good deal of personal writing outside of class, but that the diarist in her students receded when they were called upon to write their journals in class. Furthermore she found that she got suprisingly creative production related to the day's classroom activities when she reserved the last ten minutes of the hour rather the first ten

for journal writing.

Amongst the many creative uses found for the journal, one of the most interesting is the "good listening" device employed by one of the English teachers. The more this particular teacher spoke with her students, the more she came to believe that they did not customarily understand her spoken directions. With this realization came the inspiration to employ the journal as a dictation workbook in which "listening good" became a challenging pursuit. A few days of this practice every two weeks has become a popular pastime with her students as they concentrate upon reproducing exactly what she is saying. She believes that the interest in her exact words which this exercise fosters carries over into closer attention to her words when interpretation rather than mere transcription is the requirement.

READING

No student is likely to learn to write if he believes that writing is an affliction visited upon defenseless students solely by English teachers; nor is he likely to learn to read unless reading is made a part of his entire curricular environment. Therefore the program of English In Every Classroom required that all teachers in the Garnet-Patterson School base a significant part of their course content and a portion of their written exercises upon text books designed to invite reading. Popular and journalistic, these textbooks were newspapers, magazines, and paperbound books which imported the non-school world into the school classroom.

The most important recommendation of the newspaper, repeated in many forms by the English teachers who taught from it at least three times a week for the past year, was that it was warmly welcomed by the students. Teachers testified repeatedly that the newspaper gave them "something to do all the time; I don't have to worry about how long my material will be able to hold their attention."

The newspaper is no more the answer to a teacher's prayer than any other inanimate teaching tool. But it is a superior lever when coupled with the animating force of the teacher's confident use, because it contains within its pages something to engage and reward the interest of every child. As all novel devices, however, it must be protected from overexposure. The best method we discovered of protecting the newspaper from itself was to alternate its employment with the magazine. The average we aimed for in the English classes of the Garnet-Patterson School was thrice weekly teaching from newspapers coupled with twice weekly usage of magazines. This frequency model may take a number of different patterns: most important, however, is the recognition that any tool may have its cutting edge made dull through overuse.

A question often asked is, "What kind of newspaper is best to use?" Implied in the question are two choices--one between a local and a national publication, the other between two or more local newspapers. As for the first implication, the choice between a local and a national publication is usually no choice at all. The purpose of using the newspaper in the classroom is to place before the student materials which are likely to invite him to literacy. The New York Times, for example, may be in every way superior to the local newspaper except that the local paper is filled with local news of every description. Because of this, in the eyes of the reluctant reader it is very likely to be more attractive than any big-city journal, no matter how justly famous.

The choice between local papers is not so easy, implying as it does a value judgment bound to create ill-will if the purchase of newspapers by the school system takes on any considerable size. The presence of more than one newspaper

can be a boon rather than a dilemma, however, for two newspapers offer opportunities for comparative study of everything from style to "fact." Practical arguments can be cited for using either the morning or the evening paper. The evening paper is useful because of the time it allows for teachers to review it for teaching purposes. The morning paper is equally useful, this time for the fresher news it contains. Whether published in the morning or evening, however, the newspaper communicates a sense of vitality and immediate excitement equalled by no other public writing of our time. It is just that sense of excitement which has been so sadly missing from the texts of our public schools.

Because the magazine captures the reader's attention in a way quite different from the newspaper, it is an excellent complement to the paper's use in the classroom. Whereas the newspaper does very little to make itself visually attractive, hoping instead that the topical magnetism of its contents will briefly lure the reader, the magazine does much with form and color because of its longer life and the more leisurely reading pace it invites. Magazines have proven extremely successful teaching devices at the Garnet-Patterson School. After much trial and some error, teachers have discovered which magazines are most welcome and most useful to their students. Though the list is reasonably exhaustive, it is not exclusive. Other magazines may work as well or better in other circumstances:

American History Illustrated
Children's Digest
Ebony
Field and Stream
Golden Magazine
Good Housekeeping
Hairdo
Highlights for Children
Hot Rod
Humpty Dumpty
Jack and Jill
Jet
In
Life
Look
Motor Trend
Negro Digest
Newsweek
Outdoor Life
Popular Mechanics
Popular Science Monthly
Reader's Digest, The
Saturday Evening Post, The
Science Digest
Scientific American
Seventeen
Sport
Sports Illustrated
'Teen
Time

The formula for minimal useage—at least twice a week in the English and Social Studies classrooms; at least once a week in every other classroom--guarantees a considerable classroom reading of magazines within the program. But no formula can guarantee meaningful usage of materials, no matter how reasonable the formula and how apparently attractive the materials. The success of magazines within the plan of English In Every Classroom was due entirely to the discovery by teachers in every classroom that magazines are good for learning and good for teaching. No higher recommendation is possible for any textbook.

THE SCHOOL LIBRARY

Within the program of English In Every Classroom at the Garnet-Patterson School, the concept of the school library received the same sort of basic reconsideration that was given to the teaching of reading and writing. Many observers have remarked the depressing lack of visual appeal and the even more depressing lack of reading activity in public school libraries. This program took as its point of action the unexamined ideas of economy which seem to dictate types of books and methods of display. For what reason other than economy of space are books displayed with their spines out? Can we expect the partially literate child, who relates through words to very little, to relate to books through words printed on their spines? This is the same child whom we know to be attracted to pictures ranging from those in comic books to those on the television screen. Why then do we not make the most of his tastes and predispositions, give up the false economy which shelves efficient numbers of unread books, and attract him to books through the bright pictures on their covers? At Garnet-Patterson we replace drab, unread books with paperbound books that attracted children to read by means of the pictured covers made inviting by experienced commercial artists.

Clearly I am not speaking of a traditional library arrangement when I refer to book covers rather than book spines on display. The library at Garnet-Patterson took a useful lesson from operators of paperbound bookstores, who have learned to let their merchandise sell itself by arranging their stores so that the customer is surrounded by colorful and highly descriptive paper covers. The answer to space problems of shelving books with their covers showing lies in the wall racks and free-standing spinners traditionally used to promote paperback sales in corner drugstores. They have been used in the junior high school library for the past year with great success.

THE ENGLISH CLASSROOM

When a student first enters the Garnet-Patterson School he is given a paperbound dictionary. He is told that the dictionary is his, that it won't be collected or replaced by the school, and that he can carry it with him or leave it at home. In addition to his personal copy, he soon discovers that every classroom has a set of paperbound dictionaries ranging from class-size in English and Social Studies to smaller numbers in other classrooms. They are, according to the teachers, in constant voluntary use.

In one of her periodic progress reports, Mrs. Sylvia Jones, Chairman of the English Department at Garnet-Patterson, told the story of the boy who used the work "damn" in class. "That'll be enough of that swearing," said his teacher.

"Enough of what?" asked the boy.

Refusing to be baited, the teacher turned her attention elsewhere. She had all but forgotten about the boy when his excited voice broke through the classroom conversation: "Swearing—that's cussing! The dictionary says so!" He hadn't understood the teacher, but he had pcssessed the means to do so. No learning experience can be better than that.

The dictionary is a convenient introduction to the practice of the English classroom because it has universal application within the curriculum of any school. "The English Classroom" is the title of the last section of this report because one of the primary concerns of the program called English In Every Classroom is to place the teaching of English in a context within which it can succeed. The reason for this precccupation is the conviction that English is unique in its dependence upon other subjects for depth and reinforcement. Given the proper surroundings—seeing a reflection of itself in all courses, even as it reflects them—the English class can be the meaningful focus of the student's education. Placed in a context where reading and writing are as necessary and inevitable as nourishment and sleep, the student, the course, and the instructor will thrive together.

Of first importance must be definition of the general purpose of the English class. This purpose must be expressed against the restrictive reality of the students' previous experience. Far better no English class at all than one dedicated primarily to making reasonably respectable spellers and grammarians. The English classroom should be the place in which a learning experience of far greater importance than instruction in the mechanics of language takes place. To the means of effecting that end, the following recommendations for the philosophy and conduct of the English class were the guidelines within which the English teacher at Garnet-Patterson worked during the past year.

1. That the Approach to Literature be Social Rather Than Literary

This recommendation is based upon a pedagogical philosophy which finds "He give me tne Buk" a more desirable statement than "He gave me the book," if the former reflects a pleasure in its creation which the latter does not. Pleasure and enthusiasm must be the first (and at times the only) goal of the English teacher. Literature chosen for the English class should be selected by the prime criteria of immediate interest and particular relevance to the students' situation. The important question to be asked is, "What will they read?" and not, "What should they read?" If teachers of English view themselves first as purveyors of pleasure rather than as instructors in skill, they may find that skill will flourish where pleasure has been cultivated.

One implication of teaching literature from a social rather than a literary point of view is that the English class will combine language training and social studies. This view is based upon the realization that all effective literature is related to life in the same way that a portrait is related to its subject: If the living object is caught and interpreted at a vital moment, viewers will examine the portrait and read the literature because of their informing relationships to life. In the same way, reading materials selected for their actual and potential relevance to the student's own experience are likely to be twice valuable: once for the absorbing interest in self which they invite, an interest bound to promote a greater desire to read; and again for understanding and acceptance of the social norm, an attitude which it is any school's chief business to promote.

A further implication of this practice is reliance upon a daily newspaper as one of the chief texts of the course. The newspaper is in many ways an ideal text for the English class; its format, style, and content all qualify it as an excellent vehicle for teaching reading and writing with special attention to the social point of view. The sense of informality and immediacy which the very presence of the newspaper conveys, a sense so useful and so difficult to discover in many other kinds of literature, is also communicated in many magazines and soft-bound, pocket-sized books. Each of these three types of literature provides readily available materials designed to engage the most reluctant reader.

2. That the English Teacher Select and Create His Own Reading Materials Within the Limits of Type and Format Prescribed by This Program

One of the most common and most serious flaws in programs for poor readers is the relationship between the teacher and the text(s) he uses to engage his students in the reading process. If the instructor does not take pleasure in the texts he uses, what then is the likelihood of pleasurable response from the pupil? The answer is not only obvious in the abstract, but all too obvious as well in schools I have visited where texts were apparently chosen with neither the particular teacher nor the poor reader in mind. With these obser-

vations as a guide, I have refrained from prescribing classroom materials and have limited my specific suggestions to matters of type, format, and style.

This recommendation also speaks of having the English teacher "create" his own reading materials. Stories, plays, and essays written by the teacher who knows what his students' vocabulary really is, rather than what it should be; who knows particular facts rather than patent generalizations about their background, environment, and aspirations; who knows, in short, his students as individuals rather than types—such reading materials could be of unequalled value in engaging any student in the process of reading and writing. Any teacher who has not written such materials before is likely to be very pleasantly surprised at the ease with which he can create them and the readiness with which they are accepted by his students.

3. That the Teaching of Language Skills be Accomplished Through Organic Rather Than Mechanic or Descriptive Means

This recommendation is meant to influence a great variety of common practices in the English classroom. These practices range from spelling lists to workbooks of all kinds to schemes for analyzing sentence structures. What is wrong with one is wrong with all: they represent language in a condition of being rather than of doing. In that sense they are mechanic rather than organic, and they are self-defeating. They are always inefficient to some significant degree, but their inefficiency increases as the academic orientation of their student users decreases. This conclusion becomes inevitable when one considers the necessarily "practical" bias of the mind either unaccustomed or unable to abstract and transfer information. For such a mind, a real pleasure may be found in working up lists of properly spelled words. But unlike the pleasure of recognition in reading, which is likely to promote further reading and understanding, the pleasure which a student takes in a well-executed word list is not necessarily a satisfaction which causes those same words to be spelled correctly in sentences or even employed familiarly in written discourse. If a list is used at all in any classroom, it should be a list of sentences, a list of words doing rather than merely being, a list whose "carry-over" is guaranteed if only in a single instance for each word. Such a list would be an example of the organic method of teaching language skills which this program advocates.

A consistent employment of this approach causes the workbook to undergo serious scrutiny. The great generic flaw of the workbook is that it too readily permits itself to be viewed by teacher and pupil alike as a world unto itself, a repository of exercises which develop skills useful in working upon workbooks. Little evidence can be found to support the argument that the workbook participates in any meaningful relationship with the world in which language performs tasks more demanding than its own arrangement. Generations of students have exercised upon them and come away in the flabbiest sort of verbal condition.

Schemes for analyzing sentence structures are subject to many of the same criticisms. Most damaging perhaps is the simple question of their relevance: that is, what do they tend to generate? Do they create understanding or do they in fact merely recreate themselves? Does exercise of the schematic intelligence produce verbal understanding? We have all had students who take great pleasure in their ability to diagram a sentence, just as others enjoy making lists of spelling words. But even as a list of words in sentences removes one more mechanical barrier between learning and meaning, so does a sentence analyzed in sentences add the organic dimension to a previously mechanical diagram. The making of a sentence diagram is evidence for little more than the student's ability to learn and the teacher's ability to teach the practice of diagramming sentences. The writing of even a one sentence analysis is an altogether more convincing piece of evidence for the student's understanding of sentence structure.

A further illustration of the difference between an organic and a mechanic philosophy of teaching in the English classroom is the interesting example of the class-written story or play. What makes these exercises especially remarkable in the usual curriculum is their total absence. If the student has a "practical" rather than an abstractive mind, give him the first-hand experience he needs to learn from. Let the words be occasionally his own: Let him witness words doing as he uses them to make a story or a play. Let him have the always-pleasing experience of creating an art form, whether artful or not. Any reservations on the instructor's part about the capacity of his class for such a performance are likely to disappear in the face of their enthusiasm. The Group nature of the undertaking is usually efficient in quieting individual fears, so much so that students who would ordinarily never consider creative expression are sometimes brought to try a piece of writing themselves. And, most important, many members of the group discover what a sentence is by making one, and thus discovering what it does.

APPENDICES

Here follow six appendices submitted by the principal, English coordinator, English teachers, and librarian of the Garnet-Patterson Junior High School.

1. Principal's Report
2. Coordinator's Report, June 1966
3. Coordinator's Report, October 1966
4. Team Description
5. Three Teaching Units
6. Paperback Library List

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1. PRINCIPAL'S REPORT

PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA
GARNET-PATTERSON JUNIOR HIGH SCHOOL
TENTH AND YOU STREETS, N. W.
WASHINGTON, D. C. 20001

OFFICE OF PRINCIPAL

October 24, 1966

Dr. Daniel N. Fader
University of Michigan
Ann Arbor, Michigan

Dear Dr. Fader:

We are continuing the "English in Every Classroom Program" for the school year 1966-1967. In as much as we were able to obtain funding prior to the opening of school, we started the program when school began. It is our hope that our efforts for this year will be even more effective than they were last year.

The enthusiasm of the pupils and teachers appears to be at an all time high. "When are we going to receive the newspaper?" This question must have been asked fifty times. We are grateful for your assistance in getting the Washington Post donated to us again this year.

I am enclosing the materials which you requested.

Yours truly,

Margaret G. Labat

Margaret G. Labat
Principal

2. COORDINATOR'S REPORT, JUNE 1966

Project: English in Every Classroom

Submitted by: Sylvia C. Jones
English Coordinator

I. Successful Aspects

Never before have the pupils in this school read so widely. Pupils on every level of ability are carrying around paperback books and actually reading them. The spirit of acquisitiveness has reared its head and each pupil desires to own or borrow for brief ownership a book or some books.

The newspaper has been a familiar sight, but for the first time pupils have been made aware of the many kinds of things which can be read in a paper. Pupils who simply looked at the newspaper as an instrument of coverage for a package are now hastening to a room and looking for favorite items to read. Oddly enough these are not the comics most of the time.

The journal has proved an inspiration to some—not all, but at least fifty percent of the student body has taken the journal seriously. Students have actually put a pen or pencil to the sheet of paper more than they have ever done in this school in the past few years. The act of writing has become familiar. Much more exposure and practice will be needed to bring the level of expression up to par, but a start has been made. Pupils can phrase a weak sentence, at least, in cases where the level of instruction had not penetrated before.

For some the possession of the dictionary has proved an incentive to learn more words and increase the vocabulary. It has been useful to teachers of all subjects.

The emphasis upon composition writing has paid off in an increasing awareness of the written word and its worth. More and more boys and girls are attempting to write things they would not have tried perhaps last year.

II. Unsuccessful Aspects

Many pupils have remained untouched by the paperback books. They simply refuse to become involved with the program. These are the chronic absentees who miss the bookmobile and never get the library habit. Greater screening of the paperbacks must be done. Pupils have been able to pick books from the bookmobile which are not always the best for their age and grade of development. It is virtually impossible at the present stage of familiarity for the teacher or the librarian to screen each of the four or five thousand paperback books which has come to Garnet-Patterson by way of the library or the bookmobile; consequently, there are some which inevitably find their way into the hands of the pupils without having been passed on by the teachers. Perhaps using lists like the Scholastic Series would help, but it would severely limit the range of books available to the pupil.

The journals have been misused. Many have been lost or stolen. Pupils are using them for slang books or doodle pads. This is not to say that much good nas not come out of them, but their use needs to be further refined.

The teachers had not shaken off the curse of traditionalism fast enough to have made a mighty effort this year, but the thrill of using the materials has now permeated most of them, so that they will be ready in spirit next fall to begin in earnest. The teams did not function as they should have because the teachers did not always cooperate with the English teachers.

III. Quotations from Participants

"During initial use the journals engendered a high degree of enthusiasm. The students enjoyed making notes of experiences encountered, copying information and writing their gripes. The effectiveness has, however, diminished, and there is little or no compositional writing. Much of the writing consists of autographs, lists of records, etc.

"The team system is excellent. I believe, however, there should have been allotted periods to provide for more communication between subject teachers and team leaders.

"There should be guidance for the development of a better or higher quality of writing—a carry-over of learned techniques while participating in free writing.

"Periodic discussions, exchange of ideas and techniques, and frequent evaluation among the teachers of English will contribute greatly toward making the teams more effective.

"I enjoyed using paperbacks, but I suggest that attention should be given to the size of print and the vocabulary."

Teacher A

"Paperbacks are valuable in that they offer an opportunity for creativity on the part of the individual teacher. Materials may be selected as the result of known student interest. Students may also offer suggestions about the books to be chosen. Materials are available that the student can identify with.

"Some students have improved as a result of extensive composition writing. Attitudes are beginning to change or students have become more confident about their ability to write. Many students are obviously pleased to see the change in papers returned. Many are eager to explore subjects they never would have tried before. There are other students who are reluctant to write not because they can't, but because they are lazy. This program strives to point out the value of written expression. Its success exceeded my wildest imaginations."

Teacher B

"The journal has been an excellent means of expression.

"In team writing some of the teachers gave busy work which was not related to the material they were teaching. Unrelated copy work just to get a set of papers is not effective."

Teacher C

"Paperbacks, they're wonderful. Reward pupils for their writing. Emphasis on composition writing has been ideal."

Teacher D

IV. Suggestions for Next Year

The distribution of journals, paperbacks, and magazines could be delegated to a full time book clerk. This would free a more highly paid teacher to do something more consequential.

A full time typist to type and run off class work would be invaluable in a situation where there are no formal classroom texts in English language. The amount of work needed is great. This typist should be available to the teachers of English first, and to all teachers in the building next.

The program should be highly structured. The use of units and ideas which will be written up by the teachers this summer could form a tangible body of aims, materials, and know-how.

The use of a full time coordinator will be best. In the hands of a teacher who must think of her classes, plan, correct papers, collect materials for a bulletin board, etc., the routine is onerous. The coordinator also needs more authority then a regular teacher.

Teachers who do not like an untraditional approach should once again be invited to transfer or told to do the job without griping.

3. COORDINATOR'S REPORT, OCTOBER 1966

Project: English in Every Classroom

Submitted by: Sylvia C. Jones
English Coordinator

The school year of 1966-67 which opened in September marked the real beginning of the first full year program of English in Every Classroom. Determined that the pupils would reap the very greatest benefits, the teachers under the guidance of the principal, Mrs. Margaret Labat, set out to make a road map of the path to be taken to arrive at the goal, nothing less than a change of attitudes and an improved ability to communicate through writing.

This group of teachers numbered fifteen, including the three interns from the Urban Teachers Corps. Weekly meetings offered a chance to talk through every facet of the program, a chance not offered through less frequent meetings. The first two meetings were devoted to organizational thinking. Uniformity of compositional form on the part of all teachers in the building was stressed. This, it was believed, would result in less confusion on the part of the student. A definite form was devised and distributed to the teachers through the team system.

The teams were the subject of two meetings. In order to correct some of the faulty workings of the team from last year, team cooperation was worked out in detail. All decisions came from the English teachers themselves and no outside agency or administrator imposed any stipulations upon them.

After setting up the teams, which consisted of the teachers of social studies, family living, science, mathematics, and business, it was stipulated by the teachers that all members of the team were expected to submit papers written by their pupils which were directly related to the subject matter being taught. Most emphatic was the desire not to have summaries of news articles. A schedule of team meetings was set up. Teams were to meet once per week on a scheduled basis. Informal meetings or unscheduled meetings were proposed where necessary between a team leader and a member of the team. For the month of October all English teachers were to emphasize form and mark the papers of the team members with this in mind.

All seventh graders were given a dictionary for their own library. Dictionaries were redistributed to the classrooms. Nearly all classrooms have a set of dictionaries for classroom use.

Folders were distributed to the teachers for the filing of the work of

the pupils. English teachers were to receive one paper from the social studies teachers on Wednesdays. From the other teachers they were to receive a set of papers each two weeks.

To date the morale among the English teachers has been unusually high, and they have been extremely cooperative. Teachers are anxious to share ideas and are working on units of instruction together—finding what is good, and in the process they are weeding out the bad. They have been urged to be creative, and now that the mundane but necessary affairs of the opening of school are not as arduous, the work should proceed with great enthusiasm.

The journal and the paperback were not discussed for use in September, but during the month of October the teachers outlined the use of the journal in their classes. No overall limitations were imposed upon the teachers except that the book would not be used as a slang book. Most teachers took two periods to orient their pupils in the use of the journal in the individual classes.

November will mark the intensification of experimental plans for the use of the newspaper. This will form the subject of the English meetings for that month. From this we hope to evolve a body of creative ways of using the newspaper.

4. TEAM DESCRIPTION

I. Who will give papers to the English teacher?

A. History teachers
B. Geography teachers
C. Civics teachers

] One paper a week on Wednesday beginning October 12

D. Family Living teachers
E. Science teachers
F. Mathematics teachers
G. Business teachers

] One paper every two weeks beginning with Monday, October 19

II. Who will not give papers to the English teacher?

A. Art teachers
B. Music teachers
C. Typing teachers
D. Physical Education teachers
E. Industrial Arts teachers
    1. Printing
    2. Electricity
    3. Joinery
    4. Home Economics

III. What is expected of a team member?

A. Meaningful papers related to the subject matter being taught
B. No summaries of newspaper articles
C. Uniform headings
    Sample: Alice Johnson, 7-10
    September 30, 1966
    English (Mass.)
D. Bring team report forms to scheduled team meetings

IV. What is expected of the team leader?

A. Correction for a specific type of skill agreed upon for that period of time. For October emphasis will be on:
    1. Heading
    2. Title
    3. Margins (top, bottom, left and right 1/2 inch, leave last line blank
    4. Indentation

5. THREE TEACHING UNITS

Around the World With the Newspaper for Grade 7

Evelyn E. George and Brittania Capers

INTRODUCTION

One of the goals of "English in Every Classroom" is

> "To provide the general student with motivation for reading and writing even as it provides him with appropriate materials upon which to practice and with which to re-inforce his literacy."

The Washington Post newspaper is selected as the newspaper to be used for giving the pupil experience and practice. He will be given a paper each day, first to see what skills he has commanded, and second to teach specific skills in handling, reading, and reacting to the newspaper and to those things that are daily occurrences in his environment.

A Webster Handy College Dictionary will be given to each seventh grader. A classroom set will also be available to him. The dictionary will be used first in isolation and second in conjunction with the newspaper.

OBJECTIVES

Vocabulary

To help the pupil select words that convey his thoughts

To use context clues to determine word meaning

To help him continue his skill in using word forms as clues to meaning

To help him continue his skill in analyzing structural elements of words such as root words, prefixes and suffices

To help him continue using sound as an aid to word recognition

To give him more experience in using the dictionary to determine word meaning

To give him a working newspaper vocabulary

Comprehension

To distinguish one section of the newspaper from another

To draw inferences from what is read

To distinguish between facts and opinions found in the newspaper

Speaking

An appreciation of the importance of having something to say

The ability to speak audibly and distinctly, using correct pronunciation, good diction, and usage appropriate for the occasion

The understanding that accurate information and sincere intentions are required for stating opinions and making statements

The ability to participate in panels and group discussions

Listening

To follow changing emphasis in discussion

To relate each speaker's contribution to topic being discussed

To follow directions

To formulate questions which arise in a discussion

To listen courteously and attentively

To wait until others finish speaking before attempting to speak

To respond to decisions made by a group

Writing Skills

To correctly spell, capitalize, and punctuate words used

To write in sentences

To write in paragraphs

To vary sentence beginnings

To write longer compositions

To employ concrete vocabulary in writing

ACTIVITIES

Prepare a bulletin board which attractively displays the various newspapers found in the Washington area such as Washington Post, Evening Star, News, Informer, Afro, Pittsburgh Courier, Inquirer. Students will bring in copies of these papers and arrange them on the bulletin boards.

Show pupils how to handle the newspaper

Show pupils how the paper is arranged so that they can put all sections together again so that others can use the paper when they've finished with it

Discuss the contents of each of the papers

Discuss the importance of the papers to them and to their families

Demonstrate its significance

Write a school newspaper

MATERIALS

Newspaper
Overhead projector
Tape recorder
Notebooks
Pencils - pens
Bulletin boards
Duplicating stencils and machines

ASSIGNMENTS

1. Find a news article about a current event that you can read and understand in each section. If there are articles in sections that you don't understand, write the name of the section and under it say that you don't understand any of the articles and give a possible reason for not understanding.

Clip this article and paste it on a sheet of paper. Underline the words that tell Who, What, Where, and When about the article.

On a separate sheet of paper tell why this article appealed to you. Was it about something that you already know? Was it something that interests you?

2. Find a comic strip in your paper in which you think the humor is especially good. Clip and paste this article on a sheet of paper.

On a separate sheet of paper write a short paragraph in ink about the comic situation. Why did you like it? Did it make you remember having done the same thing at another time under similar circumstances?

3. Read what two newspapers have to say about the same events. Clip and paste these two items on a sheet of paper. Give names and dates of the papers from which you clipped your articles. On another sheet of paper point out the differences in the facts presented. In your opinion, which paper is more accurate in reporting the news?

4. Select five headlines from one or more newspapers. Paste them on a sheet of paper. Give the names and dates of each paper from which you clipped your headlines.

On a separate sheet of paper tell which words in these headlines tell the readers what to think before he has had a chance to read the article(s) for himself.

5. Cut out an article(s) from a newspaper(s) about an athletic game or other event that you have seen. Paste the clippings on a sheet of paper.

On a separate sheet of paper analyze the news article(s). Show at what points, in your judgment, it is inaccurate. Show also at what points, in your opinion, the writer reported accurately what really happened.

WHAT YOU SHOULD KNOW ABOUT EDITORIALS

1. The editorial is an article based upon some current questions, situations, or news item.

2. An editorial may range from a eulogy of an individual, living or dead, to a discussion of local, domestic, or international problems.

3. Although it is an expression of one view of a question, the editorial should be the result of careful study of all sides of that question.

4. The reader should question the knowledge, the view, and the purpose behind an editorial. The best newspapers have the fairest, most thoughtful editorials.

The Column

The column is a regular feature of most newspapers. It carries the author's name and is his personal expression of ideas concerning some subject matter of interest to him. A columnist may write exclusively on one subject; sports, politics, or television, for example. On the other hand, he may simply comment informally upon what he sees, hears, reads, or experiences.

Columnists of the Washington Post are as follows:

Joseph Alsop	"Matter of Fact"
George Dixon	"Washington Scene"
Rowland Evans	"Inside Report"
Robert Novak	
Bob Addie	Sports
Shirley Povich	Sports
Walter Haight	Sports
Drew Pearson	General
Mary Haworth	Mail
Jerry Klutz	"The Federal Diary"
Richard L. Coe	Critic
Dorothy Manners	Movies
John Pagones	"On the Town"
Lawrence Laurent	Radio and TV

The Comic Strip

Many comic strips are pictured serials of sensational adventure, crime, or the supernatural. If a newspaper holds high standards, however, the comic features are likely to be wholesome in theme and content.

WHAT YOU SHOULD KNOW ABOUT THE NEWS STORY*

1. The most important news story usually appears in the right hand column of the first page.

2. Usually the main headline (known as the banner) of that story will extend across the entire page. It, like all headlines, gives the main idea

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*Excercise developed by Laborah Bolden.

of the news story above which it appears.

3. The news story is written with the climax coming first; that is, it always starts with a lead, which is usually a single paragraph. The lead gives the gist of the entire story or all the important facts. By reading the lead, you usually get answers to the questions: Who? What? When? Where? Why? and sometimes - How? In other words, it tells to whom something has happened, what has happened, when it happened, where it happened, and why it happened. After the lead, the story is told with facts arranged in a descending order of importance so that the least significant are at the end of the story.

WHAT YOU SHOULD KNOW ABOUT THE FEATURE STORY

The feature story develops a news story from the angle of human interest. Every issue of a newspaper contains many good feature stories. They include such things as interviews with famous people or people in the news at the moment, stories about children and their pets, eyewitness accounts of important events, descriptions of unusual people, places, or occurrences. Note the comparison below, showing ways in which a feature story is likely to differ from a news story.

News Story	Feature Story
1. Tells the latest news	1. May (sometimes) grow out of current events
2. Gives the climax first	2. May give climax at end
3. Is impersonal in tone	3. Is personal in tone
4. Aims to inform	4. Aims to appeal to the emotions; all details must strengthen the appeal

DO YOU KNOW?

1. What is humor?

2. What is a comic?

3. Are all comics funny? Why or why not?

4. Do the characters use sentences, phrases, or paragraphs to say what they want to say?

5. Do animals really talk?

6. Do they communicate without talking?

7. How can you tell when a character is speaking?

8. Extra credit will be given to pupils who make an original black and white or color comic book or comic strip.

9. What is meant by

   a. API
   b. UPI
   c. INS
   d. News dispatch
   e. Staff writer
   f. Photographer
   g. Editor

10. What is meant by analyze?

11. What is meant by emotional, sensational?

12. What is meant by politics, political?

13. What is the difference between an editorial and a letter to the editor?

14. What is a feature story?

15. What is an essay?

16. What is a short story?

17. What is a book review?

Mythology and Folklore for Grade 8

Laborah Bolden

INTRODUCTION

Every people of every language has its old stories. These stories have passed down through generations conveying the culture of their times. They reflect their characteristic efforts to explain and deal with strange phenomena of nature. They seek to understand and interpret the ways of human beings with each other; and give expression to deep universal emotions such as joy, fear, grief, wonder and triumph. This idea forms the core of "Mythology and Folklore--Mirror of Its People," for in this unit are collections of tales, told in various forms, that are now considered a part of our cultural heritage.

The selections have been grouped into two sub-units, which in themselves suggest separate desirable goals. The two sub-units are as follows: Three Greek Myths, and American Tall Tales and Legends.

Great heroes are part of the culture of all civilized people; whether the hero is Hercules or Paul Bunyan, Superman or James Bond. This makes a knowledge of myths and legends a necessary part of the culture we wish to pass to our pupils. Through reading myths pupils will learn of the early life of the people of other countries, of their first heroes and gods, of their customs, dreams, and more particularly of the events and objects that could not be explained logically. In America, as in other countries, many legends have sprung up attempting to explain unusual circumstances, and some have been simple fanciful tales resulting from early superstitions; while others were tall tales of legendary heroes who are symbols of true events. The greatness of the hero has been embellished through countless repetition. The variant ways of living in different sections of America are reflected in the type of their legendary heroes. These legends of folk tales depict a clear picture of the character of the plain people of America. Pupils will find them both entertaining and informative.

Fables, like myths and legends, are not true but have a different purpose. Fables usually attempt to teach or enforce some useful truth or moral and frequently contain animals which speak and act like human beings. Teachers will find pupils enjoy reading fables. It will also give them opportunity to develop critical thinking.

Ballads or folk songs reveal storytelling of a people through song. They may be events of the past as well as the present. A story passed down through the generations is much easier to remember in the form of music. Consequently,

pupils will enjoy singing the numerous versions of Frankie and Johnny, John Henry, and Tom Dooley. They will be able to compare today's modern ballads with the early traditional ballad.

It is hoped that from the study of this unit, pupils will be able to recognize references made to legendary or mythical figures encountered in present everyday life; that he will gain an understanding and appreciation of these forms of literature which make up our rich cultural heritage and extend his readings in a quest for further knowledge.

Three Greek Myths

(Perseus, Hercules, Jason and the Golden Fleece)

OBJECTIVES

I. Knowledge of factual content

- A. Background of Greek legends
- B. Names and purposes of Greek gods
- C. Spelling of proper names, meaning and modern use of Greek words
- D. Detailed knowledge of feats of Greek heroes
- E. Pronunciation of words through knowledge of diacritical marks

II. Writing skills

- A. Recognizing simple sentences, subjects, and predicates
- B. Distinguishing sentence fragments from sentences
- C. Writing paragraphs with title and topic sentences; developing paragraphs by use of examples
- D. Punctuating and capitalizing simple sentences
- E. Using the dictionary

III. Speaking skills

- A. Pronouncing names of Greek heroes and gods
- B. Reading aloud distinctly one's own composition
- C. Short oral reports
- D. Discussion

IV. Listening skills

A. Hearing the story as read by the teacher
B. Hearing the recording of a Greek story
C. Hearing the names and terms pronounced

V. Concepts to be formed

A. What makes a myth
B. What makes a hero
C. How gods originate
D. Allusions to Greek mythology

MY HOPES FOR PUPIL

Understanding of what the unit is about as we begin and conclude.

Entertainment in the suspense and human interest of the story.

Pride in the satisfaction of good work.

A general idea of the meaning and power of the myth.

An increasing awareness of words coming from mythological sources.

ACTIVITIES

Making bulletin board displays of Greek myths.

Reading magazines and newspapers in search of Greek allusions.

Compiling folders on "Greek myths," including all written work, dittoed sheets of any related material.

Filmstrips of Jason and the Golden Fleece (No. 1508); Atlanta's Race (No. 1631); and Golden Apples of Hesperides (No. 1474).

Drilling on vocabulary

Reading paragraphs

Writing one paragraph compositions

READING MATERIAL (Principal Paperbacks)

A. Bulfinch, Thomas, Bulfinch's Mythology (Dell), $0.75.

B. Hamilton, Edith, Mythology (Mentor), $0.75.

C. Collidge, Olivia E., Hercules and Other Tales from Greek Myths (Scholastic Books), $0.35.

American Tall Tales and Legends

(Pecos Bill, Paul Bunyan,
The Legend of Sleepy Hollow, The Devil and Tom Walker)

OBJECTIVES

I. Knowledge of factual content

A. Qualities distinctive of American folklore
B. The most popular American legendary heroes
C. Characteristics of the way of life of sections of America displayed through its stories
D. Detailed knowledge of daring feats of the American heroes
E. Superstitions and beliefs prevalent in American tales

II. Writing skills

A. Proper use of sentences according to use or purpose
B. Proper use of sentences with compound subjects for identifying characters
C. Proper use of common and proper nouns—rules for capitalization
D. Proper use of paragraphs developed by use of specific details

III. Speaking skills

A. Proper pronunciation of American legendary names and places
B. Reading aloud, individually, original tall tales
C. Class discussion

IV. Listening skills

A. Hearing each other's original tall tales
B. Hearing playback of own voices over tape recorder

V. Concepts to be formed

A. What makes a legend
B. What causes superstitions
C. Distinguishing between what makes a story legendary rather than historical
D. How American legendary heroes reflect the way of living of sections of the country

MY HOPES FOR

A. Enjoyment in the humor and exaggeration of these tales
B. A recognition of differences between myths and legends
C. A critical analysis of comics having legendary overtones
D. An appreciation of the rich heritage of American folk tales handed down through generations

ACTIVITIES

A. Writing a paragraph describing a character in a story read
B. Making up a tall tale on his own
C. Write sentences conveying the dominant characteristics of a hero
D. Viewing the filmstrips of Paul Bunyan (No. 643); Pecos Bill (No. 644); Icabod Crane (No. 435); and Johnny Appleseed (No. 2255)
E. Bulletin board displays of drawings of outstanding characters of stories read
F. Vocabulary exercises
G. Skimming the newspaper and magazine for possible folk tale allusions

READING MATERIAL

Principal Paperbacks

A. Irving, Washington. The Legend of Sleepy Hollow and The Devil and Tom Walker (Airmont) $0.50

B. Dittoes sheets of: Pecos Bill, The Cowboy
Paul Bunyan, The Lumberjack

Popular Periodical Sections

A. Ebony
B. Life
C. Jack and Jill
D. Children's Digest
E. Golden Magazine

Biography "I Sing America" for Grade 9

Anna Hill

INTRODUCTION

In America and in the world today, no man is an island . . . people are interdependent upon each other for survival. For some people the survival process is easy, for others it leaves its battle scars finely etched for society to see.

Students will see that literature not only mirrors life, but interprets life as it is lived. Students can see heartaches, triumphs, needs, and aspirations, environments and cultures. They can walk through the minds of great men and women, relate to emotions, share experiences, share victories and feel defeat most poignantly.

This unit seeks to give pupils valuable attitudes and skills so they may be encouraged to develop and use their talents to their fullest extent. They will become sympathetic to the trials of others and understand that life offers many rewards to those who are brave enough to set goals and strive un-swerving to attain them.

This unit will introduce students to some Americans who have contributed to our American way of life. These contributions have been in the fields of literature, politics, science, entertainment and education.

This unit emphasizes the development of sensitivity to people, their problems and their backgrounds as revealed through literature. Basic similarities among people will be stressed, together with contributions made by the American Negro.

The main language objective, both oral and written, is to express personal reactions and feelings effectively and correctly.

GENERAL AIMS

To share the experiences of others through reading, writing, listening, and speaking.

To help students understand that every human being wants to build and preserve his self-esteem.

To point out the difficulties that many people have in their fight for self-respect.

To encourage students to delve into the reasons why people struggle to become respectable.

To help students to see the effects of environment and background on oneself and others.

To encourage self-examination on the part of the students.

To help students enjoy and appreciate literature written about and by people with whom they are familiar.

To help students realize the value of these contributions to our culture and society.

LANGUAGE AIMS

Reading

To recognize and analyze problems, their causes and solutions offered.

To identify backgrounds, customs and traditions.

To note talents and skills of individuals.

To evaluate emotional appeal and techniques.

To use effectively a variety of nonfiction materials.

To develop conscientious recognition of nonfamiliar words and phrases.

Writing

To express feeling and reactions freely in paragraph form.

To write personal autobiographies skillfully.

To strive for clarity in expression.

To use variety in sentences to accomplish the desired goal.

To express related ideas interestingly.

Speaking

To speak with expression in order to convey intended emotional effects.

To outline problems with attention to accuracy in both ideas and expressions, open mindedness and courtesy.

To give planned talks and reports with the aid of an outline or notes.

To seek information through interviews or telephone conversations.

To exchange views intelligently.

Listening

To gain accurate and useful information through various media.

To separate fact from opinion.

To identify emotional effects.

MOTIVATION

Give considerable thought to the kinds of bulletin board materials that will best convey the theme of the unit. Enlist the aid of talented students to do the art work that will be eye-catching and thought provoking. Have each student write a paragraph about himself, his goals or ambitions. This paragraph will be sufficient to begin a discussion of the words, autobiography and biography. Note the tone of the class—now introduce autobiography with the question: What gives a person the right to say "I Sing America"?

ACTIVITIES

This unit is designed to acquaint pupils with a number of Americans at the same time. A specific autobiography/biographies are assigned to smaller groups within the class for more complete saturation and diffusion.

1. After students are well along in their reading of the books, conduct a discussion that will bring out common elements of each book.

    a. What appears to be the basic drives of the person about whom you are reading?

    b. Can you give specific examples to justify your answer?

c. Who are some of the people who have influenced the life of the person you are reading about?

d. List several problems this individual faced.

e. Can you relate any of these problems? How would you react to similar problems?

2. Plan with the class a variety of ways by which groups may report on the books they are reading. A panel discussion may be in order.

3. Help the class set up criteria for judging books.

a. Is the book exciting and interesting?

b. Is the story presented honestly, sincerely, and sympathetically?

c. Are the situations real life?

d. Can the problems be those of most Americans?

e. Are the characters true to life?

f. Is the speech pattern normal? Does the language flow freely and smoothly in harmony with the story?

4. Have the groups present sketches that are written as a result of past reading.

5. Have class listen to taped selections from the variety of books that are being read.

6. Discuss with the class the term, descriptive.

a. Have students describe the main character in the book.

b. Have students describe the setting in their book.

c. Have students write descriptions of themselves.

7. Establish and work with a practical vocabulary. Have pupils compile their own <u>new</u> words.

8. Keep on hand for display related news stories, magazine articles and other source materials related to the unit.

9. Encourage students to reproduce for display scenes from their stories.

10. Have pupils write sketches about other Americans who have contributed to science, medicine, business, literature, foreign relations, and art.

ENRICHMENT ACTIVITIES

Have students write his own autobiography

My Chosen Road

The Star I've Hitched My Wagon to

A Walk With

"The Road Not Taken"

Emphasize

What I want most to be ,

Why I have chosen this career

What my past efforts along this line have been

What my future efforts will be toward this goal

6. PAPERBACK LIBRARY LIST

Adams - O Henry's New York
Adams - We Dare You Solve This
Adamson - Born Free
Adamson - Living Free
Allen - The Mudhen
Allison - The Kid Who Batted 1,000
Andrews - Quest of the Snow Leopard
Annixter - Swiftwater
Arnold - Are We All Here
Asimov - The Caves of Steel
Baldwin - Another Country
Baldwin - Nobody Knows My Name
Barlow - Black Treasure
Beach - Run Silent Run Deep
Beach - Submarine
Beim - Trouble After School
Beim - Just Plain Maggie
Benson - Dangerous Deadline
Berger - Best Short Stories
Berra - Behind the Plate
Berrill - The Living Tide
Bialk - Marty goes to Hollywood
Bialk - Passport Summer
Bishop - A Day in the Life of President Kennedy
_____ The Day Lincoln Was Shot
Blackmore - Lorna Doone
Blake - The Corpse in the Snowman
Bolton - Christy
Bonham - Burma Rifles
Bowen - Hot Rod Angels
Boylston - Sue Barton - Rural Nurse
_____ Sue Barton - Senior Nurse
_____ Sue Barton - Student Nurse
Bradbury - The Illustrated Man
Brand - Folksongs
Breck - Maggie
Brickhill - The Great Escape
Bryant - The Lost Kingdom
Buck - Fighting Angel
_____ The Good Earth
Budrys - Rogue Moon
Bullock - Hilter: A Study in Tyranny
Bunn - Gus Wilson's Model Garage
Burgess - The Inn of the Sixth Happiness
Burnford - The Incredible Journey
Butters - Heart's Design
Campbell, J. W. - Astounding Tales of Space and Time
Campbell, R. W. - Drag Doll
Canaway - A Boy Ten Feet Tall
Carr, H. H. - Confidential Secretary
Carr, W. H. - J. F. K.
Carson - The Sea Around Us
_____ Silent Spring
Catton - A Stillness at Appomattox
Cavanna - Stars in Her Eyes
Cervantes - Don Quixote
Charwood - Abraham Lincoln
Christie - Great Detective Stories
_____ Mystery Stories
Clark - To Goof or Not to Goof
_____ Your Happiest Years
Clarke - Earth Light
Coates - Mutts, Mongrels, Mischief
Coggins - The Book of Etiquette and Manners
Colby - Weirdest People in the World
Collins - The Moonstone
Congdon - Combat: European Theatre
_____ - Combat: Pacific Theater
_____ - Combat: War with Germany
_____ - Combat: War with Japan
Conklin - Great Stories of Space Travel
_____ - Invaders of Earth
_____ - A Treasury of Science Fiction
Connell - The Most Dangerous Game
Converse - Masquerade Nurse
Cooke - Man on a Raft
Coolidge - Hercules and Other Tales From Greek Myths
Coombs - Mystery of Satellite Seven
Cooper - The Pathfinder
Corbin - Deadline

_____ High Road Home
Cosell - Great Moments in Sports
Cousteau - The Silent World
Craig - Trish
Dana - Two Years Before the Mast
Davis - The Greatest in Baseball
Defoe - Robinson Crusoe
Deming - School Nurse
Dickens - A Christmas Carol
_____ Great Expectations
_____ A Tale of Two Cities
Donovan - P.T. 109
Dooley - Doctor Tom Dooley
_____ The Night They Burned the Mountain
Dorman - We Shall Overcome
Douglas - The Secret of The Undersea Bell
Douglas, L. - The Robe
Doyle - The Hound of the Baskervilles
_____ The Lost World
_____ A Study in Scarlet and The Sign of the Four
_____ The Valley of Fear
Dreiser - An American Tragedy
Duberman - In White America
Dumas - The Count of Monte Cristo
Durrell - The Whispering Land
_____ A Zoo in My Luggage
Duvall - The Art of Dating
_____ Facts of Life and Lover For Teenagers
Earley - Favorite Crossword Puzzles
Edmonds - Chad Hanna
_____ Drums along the Mohawk
Edwards - Strange People
Ellis - On Life and Sex
Emery - Dinny Gordon: Sophomore
_____ A Dream to Touch
_____ Vagabond Summer
Erdman - Fair is the Morning
Essien-Udom - Black Nationalism
Every - A Company of Heroes
Forester - The Ship
Falkner - Moonfleet
Feldstein - The Mad Sampler
Felsen - Bertie Comes Through
_____ Bertie Makes A Break
_____ Crash Club
_____ Hot Rod
_____ Road Rocket
_____ Street Rod
Fleming - Casino Royale
_____ Diamonds are Forever
_____ For Your Eyes Only
_____Goldfinger
_____ Moonraker
_____ The Spy Who Loved Me
_____ Thunderball
_____ You Only Live Twice
Foley - Short Stories
Forester - Sink the Bismarck
Forrest - The Last Blue Sea
Frank - The Diary of a Young Girl
Frank - Sea Wolves
Federicks - Yanks are Coming
Friedenberg - Vanishing Adolescent
Funk - 30 Days to A more Powerful Vocabulary
Gaddis - Birdman of Alcatraz
Gage - Yukon Mystery
Gallico - Fate is the Hunter
Garagiola - Baseball is a Funny Game
Gault - Drag Strip
_____ Speedway Challenge
_____ Thunder Road
Gibson - The Miracle Worker
Gilbreth - Cheaper by the Dozen
Gillette - Inside the Ku Klux Klan
Gipson - Old Yeller
Glazer - A New Treasury of Folk Songs
Gleeson - Words Most Often Misspelled and Mispronounced
Glines - Helicopter Rescues
Golden - Mr. Kennedy and the Negroes
Goodman - Stan Musial
Goodman - Greater Word Power
Gottlieb P. - Sun Burst
Gottlieb, R. - Mystery of the Silent Friends
Graham - South Town
Gregor - Miss Pickerell goes Undersea
Gregory - From the Back of the Bus

Grider - War Fish
Gunther - Death Be Not Proud
Hadley - Winning Pitcher
Hahn - Francie
Hailey - Runaway Zero-Eight
Hammond - Cocos Gold
Harkins - The Day of the Drag Race
_____ Young Skin Diver
Hawthorne - The Scarlet Letter
Haycraft - Great Detective Stories
Head - Etiquette
Headley - She's My Girl
Heise - The Painless Way to Stop Smoking
Hendon - The Humor of J.F.K.
Henry - Sea Star
Hersey - Hiroshima
_____ The Wall
Heyerdahl - Aku-Aku
_____ Kon-Tiki
Hilton - Goodbye, Mr. Chips
_____ Lost Horizon
Himes - The Primitive
_____ The Third Generation
Hirsch - Great Untold Stories of World War II
_____ Killer Subs
Hitchcock - 14 Suspense Stories to Play Russian Roulette By
_____ More Stories My Mother Never Told Me
_____ Stories My Mother Never Told Me
Halliday - Call for Michael Shayne
_____ Dead Man's Diary and a Taste for Cognac
_____ Michael Shayne's 50th Case
_____ Shoot to Kill
Holland - No Children, No Pets
Holt - The Phantom Roan
Hoopes - J.F.K.
Hough - The Covered Wagon
Howarth - D-Day
Hudson - Green Mansions
Hugo - The Hunchback of Notre Dame
Huxley - Brave New World
Hyman - No Time For Sergeants
Irving - Tales of the Alhambra
Jacobs - Heroes of the Army
Jones - High Gear
Judd - The Green Cameo Mystery
_____ The Mansion of Secrets
Kantor - Andersonville
_____ If the South had Won the Civil War
Kelly - A Different Drummer
Ketcham - Dennis the Menace-Household Hurricane
_____ Dennis the Menace - Make-believe Angel
_____ Dennis the Menace Rides Again
_____ In This Corner-Dennis the Menace
_____ Wanted-Dennis the Menace
Killilea - Karen
King - Strength to Love
Kipling - The Jungle Book
_____ Kim
Kjelgaard - Big Red
_____ Fire-Hunter
_____ Irish Red
_____ A Nose for Trouble
_____ Outlaw Red
Knebel - No High Ground
Knight - The Normandy Invasion
_____ Tomorrow
Knowles - A Separate Peace
Koh - Divided Family
Krich - Facts of Love and Marriage for Young People
Lacy - Sleep in Thunder
Lamb - Genghis Khan
Lambert - Dreams of Glory
_____ Friday's Child
Lambert - Glory Be!
_____ Star-Spangled Summer
_____ Up Goes the Curtain
Landers - Ann Landers Talks to Teenagers About Sex
Lawrence - Along Comes Spring
Lederer - The Ugly American
Lee - To Kill a Mockingbird
Leiber - The Wanderer
Leighton - The Story of Florence Nightingale
Leinster - Invaders of Space
_____ The Other Side of Nowhere

Lewiton - Elizabeth and the Young Stranger
Lewis - Rapid Vocabulary Builder
Ley - Satellites, Rockets and Outer Space
Lieber - Wit's End
Lomax - The Negro Revolt
_____ When the Word is Given
London - The Call of the Wild
_____ White Fang
_____ Great Tales of Action and Adventure
_____ The Sea Wolf
Lord - Day of Infamy
_____ A Night to Remember
Low - Hold Fast the Dream
McCloskey - Homer Price
McCormick - The Five Man Break
McCutchan - Blue Bolt One
McGregor - Miss Pickerell Goes To the Arctic
McIllvaine - Blue Ribbon Rommance
McKay - Home to Harlem
McKown - Foreign Service Girl
_____ Janine
McSwigan - Three's a Crowd
McWhirter - Guinness Book
Maddox - How to Study
Margulies - Get Out of My Sky
_____ The Ghoul Keepers
Marquand - Think Fast, Mr. Moto
Martin - World War II
Masin - How to Star in Baseball
Maxwell - Ring of Bright Water
May - The Wasted Americans
Maye - Spiderweb for Two
Medearis - Big Doc's Girl
Melville - Billy Budd
Merriam - The Battle of the Bulge
Michener - The Bridges at Toko-Ri
_____ Hawaii
_____ Tales of the South Pacific
Miller A.G. - Fury
Miller W. - The Cool World
_____ The Seige of Harlem
Mitchell - The Amazing Mets
Monsorrat - The Cruel Sea
Montagu - The Man Who Never Was
Montgomery - Anne of Green Gables
_____ Broken Fang
_____ Gray Wolf
_____ Midnight
Moore, R. - The Green Berets
Morehead - Official Rules of Card Games
Morrow - Black Man in the White House
Naughton - McCabe
Neider - Man against Nature
New Pocket Anthology - American Verse
Nordhoff - Men Against the Sea
_____ The Pearl Lagoon
_____ Pitcairn's Island
Norton - Daybreak 2250 A. D.
Nurnberg - How to Build a Better Vocabulary
O'Connor - How to Star in Track and Field
O'Connor, P. - Treasure at Twenty Fathoms
Ogilvie - Blueberry Summer
Orwell - Animal Farm
Otis - Toby Tyler or Ten Weeks with a Circus
Owen - Baseball Stories
Pangborn - Davy
Parks - The Learning Tree
Patchett - Golden Dog
Patterson - Victory Over Myself
Pease - Mystery at Thunderbolt House
Pinto - Spy Catcher
Pitkin - The Grass was That High
Poe - Great Detective Stories
Porter - Keeper Play
Pratt - The Best of Red Smith
_____ Sport
Pressel - The Strange Paper Clue
Purdy - Kings of the Road
Pyle - Men of Iron
Quarles - The Negro in the Making of America
Rascovich - The Bedford Incident
Reading Laboratory - Double Your Reading Speed
Redding - On Being Negro in America

Reeder - West Point Plebe
_____ West Point Yearling
Reid - Escape From Colditz
Remarque - All Quiet on the Western Front
Reynolds - Officially Dead
Reynolds - 70,000 to One
_____ They Fought For the Sky
Richter - The Light In the Forest
Ripley - Ripley's Believe It or Not
Roberts - Captain Caution
Robbins - A Stone For Danny Fisher
Robinson - Baseball Stars of 1965
Rohmer - The Insidious Dr. Fu Manchu
_____ The Mask of Fu Manchu
Ross - Alice in Love
Rosten - Captain Newman, M. D.
Roth - The Mask of Glass
Russell - Men, Martians, and Machines
Ruth - The Babe Ruth Story
Ryan - The Longest Day
Salisbury - The Shook-Up Generation
Saunders - Beautiful Joe
Schaefer - Shane
Schulz - For the Love Of Peanuts
_____ Fun With Peanuts
_____ Good Grief, Charlie Brown!
_____ Here Comes Charlie Brown!
Scoggin - Chucklebait
Serraillier - Escape From Warsaw
Sherburne - Ballerina On Skates
Short - King Colt
Shotwell - Roosevelt Grady
Shulman, M. - I Was A Teenage Dwarf
_____ The Many Loves of Dobie Gillis
_____ Rally Round the Flag, Boys
Shulman, I. - West Side Story
Silverberg - Lost Cities and Vanished Civilizations
Simak - Time is the Simplest Thing
Simmons - So You Think You Know Baseball
Sim - Hit Parade of Horse Stories
Sire - Something Foolish, Something Gay
Smith - The Atom and Beyond
Snelling - 007
Sperry - Call It Courage
Stanback - Football Stars of 1965
Stanford - The Red Car
Steinbeck - Cannery Row
_____ East of Eden
_____ Of Mice and Men
_____ The Moon is Down
_____ The Pearl
_____ The Red Pony
_____ Sweet Thursday
_____ Wayward Bus
Sterling - Stories From the Twilight Zone
_____ More Stories From the Twilight Zone
_____ Requiem for a Heavyweight
_____ New Stories From the Twilight Zone
_____ Witches, Warlocks and Werewolves
Stern - Great Ghost Stories
Stevenson - Kidnapped
Stolz - The Day and the Way We Met
_____ Student Nurse
Stowe - Uncle Tom's Cabin
Summers - Off the Beam
_____ Trouble on the Run
Tarkington - Alice Adams
Tatham - To Nick From Jan
Thane - Remember Today
_____ Tryst
Tregaskis - Vietnam Diary
Trimble - Yogi Berri
Trumbull - The Raft
Tunis - Highpockets
_____ The Kid Comes Back
_____ Silence Over Dunkerque
_____ World Series
_____ Young Razzle
Turngren - The Mystery of Hidden Village
Twain - Adventures of Tom Sawyer
_____ A Connecticut Yankee
_____ Huckleberry Finn
_____ Life on the Mississippi
_____ The Mysterious Stranger
_____ The Prince and the Pauper

_____ Pudd'nhead Wilson
_____ Roughing It
Unger - First Dates and Other Disasters
Uris - Battle Cry
_____ Exodus
Vandercook - Black Majesty
Verne - 20,000 Leagues Under the Sea
Verral - Captain of the Ice
_____ Champion of the Court
Villiers - Great Sea Stories
Vogt - Away and Beyond
_____ Destination Universe
_____ Mission to the Stars
Wadsworth - The Bamboo Key
_____ The Puzzle of the Talking Monkey
Walden - Sunnycove
Waldman - The Challenger
Waldren - The Frogmen
Walters - First on the Moon
Webster - Daddy-Long-Legs
Wells - Best Stories of H.G. Wells
_____ The Inexperienced Ghost
_____ The Invisible Man
_____ The Island of Dr. Moreau
_____ The Time Machine
Westheimer - Von Ryan's Express
Whitehead - The FBI Story
Whitney - Black Amber
_____ Blue Fire
_____ The Highest Dream
_____ Linda's Homecoming
_____ The Moonflower
_____ Window on the Square
Wibberly - The Mouse on the Moon
Wiggin - Rebecca of Sunnybrook Farm
Williams - The Tunnel Escape
Williams - Immortal Poems of the English Language
_____ Major American Poets
Winter - How To Be An Effective Secretary
Wister - The Virginian
Wouk - The Caine Mutiny
Wright - Black Boy and Native Son
_____ The Outsider
Wyss - The Swiss Family Robinson
Young - Rommel, The Desert Fox